

C 94-71-72

Faculty of Music

University of Toronto

Faculty Artist Series

presents

The Caliban Quartet



Saturday, November 5, 1994

8 pm

Walter Hall

Edward Johnson Building

University of Toronto Faculty Artist Recital

Saturday, November 5, 1994, 8:00 pm

Walter Hall

Bassoon Music of Our Time

Hallucinations (1976)

Alain Bернаud
(b. 1932)

Michael Sweeney, bassoon
Stephen Clarke, piano

From Five Virtuoso Inventions (1966)

Zdenek Sesták
(b. 1925)

I. Recitativo, Molto rubato
II. Allegro giocoso
IV. Molto allegro, quasi adiratamente

Nadina Mackie Jackson, solo bassoon

From Fancies and Interludes VII:

Raymond Luedeke
(b. 1944)

An Entertainment for Bassoon and Piano (1989)*

Fancy I: Coaxing, ingratiating - Quiet, playful
Fancy 3: Mysterious and quiet but with extreme intensity
Fancy 5: Allegro agitato

Kathleen McLean, bassoon
Stephen Clarke, piano

INTERMISSION

Sonata Prima (1645)

Giovanni Antonio Bertoli
(17th century)

Michael McCraw, dulcian
Charlotte Nediger, basso continuo

Cameo II (1993)*

Walter Buczynski
(b. 1933)

Fraser Jackson, bassoon
Mark Fewer, violin
Christopher Redfield, viola
Thomas Wiebe, cello

From a Leaf in Falling (1984)

Peter Lutek
(b. 1962)

Tango (1940)**

Igor Stravinsky
(1882-1971)

The Caliban Quartet

*Toronto première

**World première

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PROGRAM NOTES

The Bassoonists

All five of tonight's bassoonists teach at the Faculty of Music. With the exception of Michael McCraw, they constitute the recently formed bassoon quartet, *The Caliban Quartet*, also known at less serious times as *The Bassoonatics*. As the latter, they will appear next in a CBC recital at the Glenn Gould Studio on January 12 at 12:00 noon with special guest, bassoonist and jazz pianist Bill Douglas, winner of the 1994 SOCAN Award as classical composer of the year.

Michael Sweeney was named principal bassoonist of the Toronto Symphony Orchestra in 1989 after having played two seasons with the South Dakota Symphony. Originally from Southern California, he received a Master of Music degree from the State University of New York at Stony Brook. As a chamber musician, he has been heard on the TSO's Evening Overtures series and as a guest of the Amici ensemble. In 1992 he was asked to perform the *Bassoon Sonata* of Glenn Gould at the international conference marking the 60th anniversary of Gould's birth.

Nadina Mackie Jackson was, for eleven years, the second bassoonist in Charles Dutoit's Montreal Symphony Orchestra. A native of British Columbia, she studied at the Curtis Institute of Music in Philadelphia. She has also held the post of principal bassoon with the Canadian Opera Company Orchestra and has taught on the faculties of McGill University, the Scotia Festival, and the Festival of Domaine Forget. Her recent interest in historical bassoons has led to authentic instrument performances with Cleveland's *Apollo's Fire* and Christopher Hogwood's *Handel & Haydn Society* of Boston.

Kathleen McLean, a native of Saskatoon, is currently associate principal bassoonist of the Toronto Symphony Orchestra. She has formerly been a member of the Victoria Symphony, the Canadian Opera Company Orchestra, and was acting principal bassoonist in the TSO for the 1988-89 season. As a busy chamber musician, she is a frequent guest artist at the Vancouver Chamber Music Festival and is a member of two Toronto-based chamber groups: Trio d'Anche and, of course, The Caliban Quartet. She is a graduate of the Curtis Institute of Music.

Michael McCraw is the principal bassoon of the Tafelmusik Baroque Orchestra. He began his career in New York City as a member of the Orpheus Chamber Orchestra and a founding member of the baroque ensemble Concert Royal. Based in Cologne during the 1980's, he performed with many of Europe's leading early music ensembles including musica antiqua köln, Amsterdam Baroque Orchestra, London Baroque, Concentus Musicus Wien, and Camerata

Köln. He has made a number of solo and chamber recordings for Deutsche Grammophon, AB Bis, Sony Classical, and EMI.

Fraser Jackson joined the Toronto Symphony as contrabassoonist in 1990. Previously, he was the second bassoon in the Thunder Bay Symphony and l'Orchestre symphonique de Québec. A native of Ottawa, he obtained his music degrees from the Eastman School of Music in Rochester, New York, and the University of Southern California in Los Angeles. He is a member of a number of new music groups in the area and teaches in the summer with his wife Nadina at the Domaine Forget in Quebec.

Assisting Artists

Pianist **Stephen Clarke** is a recent graduate of the Faculty of Music where he studied composition with Lothar Klein and Walter Buczynski. A specialist in contemporary repertoire for the piano, he has performed with a number of new music groups including the Composers' Orchestra, Continuum, and the Canadian Chamber Ensemble.

Charlotte Nediger is a member of the Tafelmusik Baroque Orchestra. She was trained at the University of Western Ontario and at the Royal Conservatory in The Hague.

Mark Fewer is a recent product of the Faculty of Music where he studied violin with David Zafer. He is a busy freelance musician in Toronto when he is not pursuing studies with José Luis Garcia in London, England.

Violist **Christopher Redfield** has been a member of the Toronto Symphony Orchestra since 1989. Originally from Eugene, Oregon, he is a graduate of the University of Southern California and the Cleveland Institute of Music.

Thomas Wiebe joined the cello section of the Toronto Symphony Orchestra in 1993. A native of Winnipeg, he has studied at the Eastman, Juilliard, and Yale Schools of Music.

The Compositions

Alain Bernaud graduated from the Conservatoire National Supérieur de Musique in Paris where his teachers included Joseph Benvenuti and Tony Aubin. Winner of the Grand Prix de Rome in 1958, he went on to take up his current position as Professor at the C.N.S.M. in 1963. Many of his compositions are for wind instruments and, like *Hallucinations*, many were written as test pieces for Conservatoire concours.

Czech composer **Zdenek Sestak** studied composition with Hlobil and Krejci at the Prague Conservatory just after the Second World War. His other works include four symphonies, two woodwind quintets, several songs, and a number of works for solo winds. The *Five Virtuoso Inventions* were written as a test

piece for the 1966 Prague Bassoon Competition. The unusual tempo marking for the fourth invention, *ad iracundiam*, translates as "angrily".

Ray Luedeke's music is widely commissioned and performed throughout Canada and the U.S.. A native of New York City, he attended the Eastman School of Music, Northwestern University, and the Vienna Academy of Music, studying with George Crumb and Alan Stout. He has lived in Toronto since 1981 when he took up his position as associate principal clarinet with the TSO.

He writes: "*Fancies and Interludes VII* is the seventh in a series of duos I have written over the last fifteen years. The first, for instance, is for tuba and piano, and the fourth is for bass clarinet and percussion. In each of these I have tried to explore the personalities of instruments as if they were people. With that in mind I saw the bassoon as a rather intimate, soulful individual as compared to the piano which tends to be flashier and sometimes overbearing. This can be heard in the sometimes very different kinds of music assigned to the instruments in *Fancy 1*. In *Fancy 3* the piano, for the most part, assumes an accompanying role though occasionally the instruments seem to be playing in different rooms. The intent in *Fancy 5* was to write music which puts the instruments on an equal footing."

Giovanni Antonio Bertoli composed his *Prima Sonata* "for his own use", probably to be played on the two-keyed dulcian, a predecessor of the bassoon. The work is one of a collection of solo works published in 1645, the earliest such collection known. Bertoli's only other surviving work is a collection of psalm settings.

Walter Buczynski has taught composition and theory at the University of Toronto since 1969. A native of Toronto, he studied composition with Godfrey Ridout and later with Darius Milhaud and Nadia Boulanger. Also an accomplished concert pianist, he has performed as soloist with the Toronto Symphony Orchestra and, in 1960, was the first Canadian to compete in Warsaw's Chopin Piano Competition.

Cameo II is the last in a series of works Buczynski has written for solo instruments and string trio. *Cameo I* was commissioned by the CBC in 1981 for flutist Robert Aitken and was followed by the *Elora Quartet* (with piano, 1982), the *Gemini Quartet* (with oboe, 1986), *April Calendar* (with french horn, 1990), and the *Aries Quartet* (with clarinet, 1992). *Cameo II* is written in one continuous movement which divides quite clearly into four sections. The first is cantabile, the second features a plaintive, sliding motif in the bassoon over chordal accompaniment in the strings. The third section is rhythmic and spirited, and slowly dovetails into the fourth section which recalls the lyric and arabesque material of the opening.

Peter Lutek is a Toronto-based bassoonist, saxophonist, composer and improvisator. As a bassoonist, he attended the Faculty of Music before becoming the principal bassoon in Symphony Nova Scotia. In 1981 he won first prize in the CBC Talent Competition. As a composer, he is entirely self-taught. His output includes tape and experimental pieces as well as more mainstream

jazz and commercial music. He has recently begun working again with electronic music in a MIDI setting.

His quartet for bassoons was written at the request of Christopher Weait, former co-principal bassoon of the TSO, and was given its Toronto première in February, 1989. About the work, Mr. Lutek writes that it "found its beginning in the observation of a single leaf falling through the air. It struck me, through that one beautiful leaf, that individual elements might be more important to me than an overall panorama. Thus *From a Leaf in Falling* is a collection of fourteen short musical poems, all based on the Japanese haiku form. These poems may be played in any order and with any repetitions or deletions desired by the performers. The overall form of the work therefore becomes variable and invites the performers to stress the individuality of the components more than the structure of the whole."

Igor Stravinsky's *Tango* (1940) began life as a short piece for piano solo.